

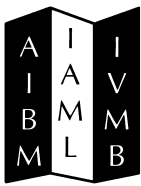
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MUSICOLOGISTS AND LIBRARIANS WORKING TOGETHER: THE “LENDÜLET” ARCHIVE AND RESEARCH GROUP, BUDAPEST

Ferenc János Szabó¹

English Abstract

The “Lendület” Archive and Research Group of twentieth and 21st-Century Hungarian Music was established in Budapest in July 2012. As the name implies, it has two different but complementary functions, in that it operates both as a research group and as an archive. These two functions do not always operate according to a common currency. The archive took over the collections of Hungarian composers and musicians of the twentieth century, and the processing of this material is primarily a task for librarians. Alongside this activity, a number of related databases will be created to facilitate musicological research and these will be designed in accordance with the needs of musicologists. In this paper I wish to present the newly established archive and point out the differences between the tasks of a musicologist and a music librarian, which must be taken into consideration when undertaking work at this archive. On the basis of my examples it will be clear that as a member of the research group it is not enough to be a musicologist — we also have to be librarians.

French Abstract

L'entité « Archives et groupe de recherche sur la musique hongroise des XX^e et XXI^e siècles » a été créée à Budapest en juillet 2012 dans le cadre du programme “Lendület.” Comme son nom l'indique, l'entité a deux fonctions différentes mais complémentaires, en ce qu'elle fonctionne à la fois comme groupe de recherche et comme archives. Ces deux fonctions ne s'exercent pas toujours selon les mêmes principes. Les archives ont pris en charge les collections reliées aux compositeurs et musiciens hongrois du XX^e siècle, et la tâche de traiter ces documents revient essentiellement aux bibliothécaires. Parallèlement à cette activité, un certain nombre de bases de données connexes sera créé afin de faciliter la recherche musicologique et celles-ci seront conçues pour répondre aux besoins des musicologues. Dans cet article, je souhaite présenter ces archives nouvellement créées et souligner les différences entre les tâches d'un musicologue et celles d'un bibliothécaire de musique, lesquelles doivent être prises en considération au moment de commencer à travailler aux archives. Mes exemples illustreront la nécessité, pour un membre du groupe de recherche, d'être non seulement musicologue, mais aussi bibliothécaire.

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German Abstract

Im Juli 2012 wurde in Budapest die Archiv- und Forschungsgruppe "Lendület" zur ungarischen Musik des 20. und 21. Jahrhunderts gegründet. Wie aus dem Namen ersichtlich, hat diese zwei unterschiedliche, sich gegenseitig ergänzende Funktionen, denn sie fungiert sowohl als Forschungseinrichtung als auch als Archiv. Die beiden Ausrichtungen operieren nicht in jedem Falle auf einer gemeinsamen Basis. Das Archiv hat die Sammlung ungarischer Komponisten und Musiker des 20. Jahrhunderts übernommen, und die Bearbeitung des Materials ist eine bibliothekarische Aufgabe. Darauf aufbauend werden eine Reihe von auf die Bedürfnisse von Musikwissenschaftlern zugeschnittene Datenbanken entwickelt, um entsprechende Forschung zu ermöglichen. Der Aufsatz stellt das neu gegründete Archiv vor und erläutert die Unterschiede zwischen den im Archiv anfallenden Aufgaben von Musikwissenschaftlern und Musikbibliothekaren. Vor dem Hintergrund der verwendeten Beispiele wird herausgearbeitet, dass es als Mitglied der Forschungsgruppe nicht ausreichend ist, Musikwissenschaftler zu sein - man muss außerdem Bibliothekar sein.

I. The Archives

The Institute of Musicology of the Research Centre for the Humanities, Hungarian Academy of Sciences maintained until the summer of 2012 two large Archives of international interest functioning at the same time as research groups: the Bartók Archives preserving Béla Bartók's estate² and the Folk Music and Folk Dance Archives keeping not only Hungarian folk music and dance material but items collected among minorities, neighbouring peoples, Finno-Ugrian, Turkic and other ethnicities as well.³ The third and youngest unit at our Institute is the "Lendület" Archives and Research Group of twentieth-21st-Century Hungarian Music, founded in July 2012. The establishment of this Archives was made possible by the "Lendület" (Momentum) program of the Hungarian Academy of Sciences. The leader of the project is Anna Dalos, musicologist and researcher of twentieth-century and contemporary music. The founding members of the research group – researchers of different fields of musicological research – are Péter Bozó (op-eretta), Veronika Kusz (Ernő Dohnányi's oeuvre), Ádám Ignácz (pop music) and myself (history of music interpretation and history of the recording industry in Hungary) as well as the librarian Hajnalka Hanvay.

The archives is based on an already existing collection: the estate of Ernő Dohnányi preserved in the Dohnányi Archives of the Institute of Musicology. It was established in 2002 but closed down in 2009 for lack of resources. The research staff of the former Dohnányi Archives published five annuals⁴ which contained, in addition to musicological

2. For the history of the Bartók Archives of the Institute of Musicology see: http://www.zti.hu/bartok/ba_en.htm?04.

3. On the Folk Music and Folk Dance collections and research conducted at the Institute of Musicology of the Hungarian Academy of Sciences, see: *Zenatudományi dolgozatok 2003. Tanulmányok az MTA Népzene kutató Csoport megalakulásának 50. évfordulójára. 2 vols.* [Musicological Studies 2003. Studies on the 50th anniversary of the establishment of the Folk Music Research Group of the Hungarian Academy of Sciences], ed. Pál Richter and Márta Bajcsay Rudasné. Budapest: MTA Zenatudományi Intézete, 2003. Volume 1 contains studies on the Research Group and a complete bibliography of the publications of the Folk Music Research Group of the HAS compiled by Olga Szalay. The Folk Music and the Folk Dance departments of the Institute of Musicology merged in 2011.

4. *Dohnányi Évkönyv 2002* [Dohnányi Annual], ed. Sz Márta Farkas. Budapest: MTA Zenatudományi Intézet, 2002, *Dohnányi Évkönyv 2003*, ed. Sz. Márta Farkas and Deborah Kiszely-Papp. Budapest: MTA

studies on Dohnányi's activity as a composer⁵ and performer⁶, studies and summaries of other Hungarian collections connected to Dohnányi⁷. The collection of the Dohnányi Archives includes manuscripts and photocopies related to Ernő Dohnányi's oeuvre: letters, personal documents, family correspondence, photos and scrapbooks, most deriving from the composer's life between 1937 and 1960.

The Institute of Musicology has often been sought out by heirs of composers to deposit the posthumous estate of their relatives there. As the Institute had neither appropriate infrastructure nor sufficient space to store them, the majority of these bequests were transferred to other institutions in the best case or the family kept them shut off from research and, worst of all, they simply vanished.

It is naturally the task of the National Széchényi Library (Országos Széchényi Könyvtár, OSZK) to collect the Hungarian composers' manuscripts and preserve their estate. In point of fact, the music collection of the National Széchényi Library holds manuscripts by several twentieth-century composers.⁸ The main difference between the National Library and our Archives is, however, that the latter is specialized in contemporary music and considers – similar to the other collections of the Institute of Musicology – archiving and research work equally important. Nevertheless, our activity is unimaginable without cooperation with the National Széchényi Library and other Hungarian and foreign collections.

The "Lendület" Archives and Research Group of twentieth-21st-Century Hungarian Music will comprise three sorts of collections: (1) estates, (2) the continuously growing collection of living composers, and (3) digital collections. As a first step the leader of the Archives, Anna Dalos arrived at an agreement with more than thirty composers and heirs to composers concerning their property. Some collections are wholly in possession of the respective families. As mentioned before, some estates are kept by the family in smaller private archives (e.g. Jenő Ádám⁹ and Lajos Bárdos¹⁰), others were donated to some institutions (like Leó Weiner's estate to the Music Academy; László Kalmár's to the Benedictine abbey in Pannonhalma while András Szóllósy's works are preserved partly at the Liszt Academy in Budapest and partly at the Akademie der Künste in Berlin). The Archives plans to take them over as deposits or in the form of digital copies. For example, the es-

Zenetudományi Intézet, 2004, *Dohnányi Évkönyv 2004*, ed. Sz. Márta Farkas. Budapest: MTA Zenetudományi Intézet, 2005, *Dohnányi Évkönyv 2005*, ed. Sz. Márta Farkas and László Gombos. Budapest: MTA Zenetudományi Intézet, 2006, *Dohnányi Évkönyv 2006/7*, ed. Sz. Márta Farkas and László Gombos. Budapest: MTA Zenetudományi Intézet, 2007.

5. E.g. Veronika Kusz, '»Pure music?« Kísérlet Dohnányi Passacaglia szólófuvalára című kompozíciójának értelmezésére' ["Pure music?" Attempts at an Explanation of Dohnányi's Passacaglia for solo slute] in *Dohnányi Évkönyv 2006/7*, p. 3–22.

6. E.g. Zoltán Kocsis, 'Dohnányi Dohnányit játszik. Hangfelvételek 1929–1956' [Dohnányi plays Dohnányi. Recordings 1929–1956] in *Dohnányi Évkönyv 2004*, p. 61–68.

7. E.g. Éva Kelemen, 'Az Országos Széchényi Könyvtár Dohnányi gyűjteménye' [The Dohnányi collection of the National Széchényi Library] in *Dohnányi Évkönyv 2002*, p. 149–160, Zsuzsanna Szepesi, 'Az MTA Zenetudományi Intézet Könyvtárának Dohnányi Gyűjteménye. Dohnányi Ernő és Galafrès Elsa hagyatéka' [The Dohnányi collection of the Library of the Institute of Musicology of the HAS. The estate of Ernő Dohnányi and Elsa Galafrès.] in two parts in *Dohnányi Évkönyv 2004*, p. 427–514, and in *Dohnányi Évkönyv 2005*, p. 427–476.

8. On the Music collection of the National Széchényi Library, see in English: http://regi.oszk.hu/index_en.htm. For a more detailed description of the music collection see in Hungarian: <http://www.oszk.hu/zenemuvek>

9. On the Jenő Ádám Memorial Museum see: <http://www.sargahaz.com/muzeum/aj.php>

10. On the Lajos Bárdos Museum see: <http://www.bardoslajos.org/en/aboutmuseum.html>

tate of László Lajtha was transferred from the Hungarian Heritage House to our Archives after an agreement with his heirs had been reached.¹¹ Some particularly important collections must be acquired while it is still possible; a large number of András Szöllősy's manuscripts unknown or considered lost before was purchased by the Archives in June 2013.

The Archives collects the oeuvre of living composers as well. The stock is to be extended with works by the generation of composers whose career began in the late fifties including the documentation of the New Music Studio and the oeuvres of the younger generations going their own ways. In the longer run, the Archives wishes to incorporate works by the youngest generation as well.

Estates	Growing collections	Digital collections
Bozay, Attila (1939–1999)	Csapó, Gyula (*1955)	Csemiczky, Miklós (*1954)
Dávid, Gyula (1913–1977)	Decsényi, János (*1927)	Dukay, Barnabás (*1950)
Durkó, Zolt (1934–1997)	Dubrovay, László (*1943)	Hollós, Máté (*1954)
Farkas, Ferenc (1905–2000)	Erőd, Iván (*1936)	Kalmár, László (1931–1995)
Kadosa, Pál (1903–1983)	Fekete, Gyula (*1962)	Orbán, György (*1947)
Kósa, György (1897–1984)	Jeney, Zoltán (*1943)	Petrovics, Emil (1930–2011)
Lajtha, László (1892–1963)	Kondor, Ádám (*1964)	Vajda, János (*1949)
Mihály, András (1917–1993)	Lendvay, Kamilló (*1928)	
Ránki, György (1907–1992)	Sári, József (*1935)	
Sulyok, Imre (1912–2008)	Sáry, László (*1940)	
Szervánszky, Endre (1911–1977)	Selmeczi, György (*1952)	
Szokolay, Sándor (1931–2013)	Serei, Zsolt (*1954)	
Szöllősy, András (1921–2007)	Tihanyi, László (*1956)	
Vujcsics, Tihámér (1929–1975)	Vidovszky, László (*1944)	

TABLE 1 List of composers

The Archives collects the following documents concerning a composer's oeuvre:

- Autographs, fair copies of compositions
- Sketches
- Proof sheets
- Autograph writings (composer's self-analyses, recollections, etc.)
- Sound recordings (compositions, interviews)
- Films and videos
- Photos
- Correspondence
- Program guides, critical writings, reviews, etc.

There will be many interfaces between the collections: for example the correspondence between composers can complement each other. Obviously, an estate does not necessarily contain all types of documents the Archives collects, yet the aim is to establish as complete collections as possible. In some cases a collection is not limited to the composer's life and oeuvre: László Lajtha's estate includes for example the whole documentation of the Lajtha Society as well. As most collections will be preserved in the form of deposits or

11. On the Lajtha Collection of Hagymányok Háza [Hungarian Heritage House], see: <http://lajtha.hagymanyokhaza.hu/index.php?menu=578>

digital copies and they cover a wide range of documents, a complex numbering system had to be developed and the standards of archiving established. Independent estates should be integrated into composer's collections, arranged in fonds within each collection. Parallel with collecting and processing manuscripts, printed and sound documents will also be digitised.

For the preservation of the cultural heritage it is extremely important that the Archives creates its collections in cooperation with several active Hungarian composers. The model for the Archives and Research Group is the Paul Sacher Foundation in Basel that has recently created a Hungarian collection: in addition to several Bartók autographs it comprises György Ligeti's and Sándor Veress' oeuvre and manuscripts by György Kurtág and Péter Eötvös.¹² It may appear that our archives was founded rather late, but the lifework of the great Hungarian contemporary composers – Ligeti, Kurtág and Eötvös – cannot be investigated completely without taking into consideration the Hungarian musical culture and the oeuvres of less known Hungarian composers, among them their teachers.

Beyond the collections of these composers, the Archives plans to compile a large oral history collection based on interviews with the performers of Hungarian popular music. These interviews cover musical issues, such as the characteristics of the Hungarian beat music and the musicians' approach to music. This oral history collection will be an inevitable source for the research of popular music in Hungary.

II. The Research Group

Similar to different archives of the Institute of Musicology, research work – research itself, interpretation and analysis – goes hand in hand with the work of collecting and archiving, as the name suggests: Archives and Research Group. Half of the duty of the five researchers of the Archives and Research Group is to perform basic research: collecting documents, archiving and extending the databases; the other half is to research in their respective fields. The five members of the group are in charge of five different tasks in agreement with their research topics. Their research areas include the history of musical composition in the twentieth century as well as the history of operetta and popular music, musical life, musical performance in Hungary and the history of the Hungarian recording industry.¹³

In compliance with the research activity, our Archives and Research Group has organized several conferences and roundtables. Because of the characteristics of the archival work, some of these events were announced for Hungarian music libraries as well, for example the two-day conference under the title "Preservation – Research – Sharing" in January 2013¹⁴ and the roundtable on questions of Hungarian sound collections in November 2013.¹⁵ The main scholarly conferences of the Archives are in Winter each year:

12. For the Hungarian collections of the Sacher Foundation type the word "Hungarian" into the search engine: <http://www.paul-sacher-stiftung.ch/en/collections.html>

13. See the CVs on the homepage of the Archives: http://zti.hu/mza/index_en.htm?e08.htm

14. 'Megőrzés, kutatás, megosztás – bemutatkoznak az MTA Bölcsészettudományi Kutatóközpont archívumai, gyűjteményei, adatbázisai' [Preservation – research – sharing. The archives, collections, and databases of the Research Centre for the Humanities of the Hungarian Academy of Sciences introduce themselves.]

15. 'Hang-Források' [Sources of sound; play on the word 'forrás' which means both 'source' and 'fund']. Roundtable on questions of the circumstances, future and preservation of the Hungarian and Hungarian-related sound documents.

- Preservation – Research – Sharing (January 2013)
- Popular Music – Light Music? (January 2014)
- Nationalism in Music in the Totalitarian State (January 2015)¹⁶
- International conference on music theatre (January 2016)
- Hungarian Composition in the twentieth Century (January 2017)

The conferences are meant to be interdisciplinary with the participation of scholars from other research institutes of the Hungarian Academy of Sciences as well as of foreign musicologists and scholars that may lay the foundation for future co-operation. We also plan to provide doctoral students, candidates and post-doctoral researchers with an opportunity to appear in public. These conferences will focus on so far neglected or less analysed topics of Hungarian musicology. For example, at the end of January 2014 a two-day musicological conference was held at the Institute of Musicology on the topic “Popular music – Light music?” It was the first conference of Hungarian musicology dedicated entirely to popular music in the twentieth and twenty-first centuries. Two of the conferences will be international: *Nationalism in Music in the Totalitarian State* in January 2015 and an interdisciplinary conference on music theatre in December 2015. The conference proceedings will be published on the homepage of the Archives.¹⁷

Members of the research group have obviously accepted the task of contributing to written publications as well. The Department of Hungarian Music History of the Institute of Musicology has two central projects at the moment: to complete the five-volume series *Music History of Hungary*¹⁸ and to prepare the edition of Ferenc Erkel's Complete Operas.¹⁹ Beside studies in different scholarly periodicals and volumes of studies our Research group prepares the fifth volume of the series *Music History of Hungary* covering the entire twentieth century. Members of the research group have to attend several Hungarian and international conferences: not only general musicological ones but also conferences devoted to the special field of each member. It is a great honour for the research group that all five researchers were invited to a panel session of the “Eighth Biennial International Conference on Music since 1900” which was held in Liverpool in September 2013.²⁰

The Archives & Research Group deems it imperative to make available the outcome of their research and collective work on their homepage both in Hungarian (<http://zti.hu/mza/index.htm>) and in English (http://zti.hu/mza/index_en.htm). The homepage contains – apart from the statement of professional goals and the researchers' CVs and

16. See the call for papers: http://zti.hu/mza/docs/Nationalism_in_Music_in_the_Totalitarian_State.pdf

17. See: <http://zti.hu/mza/e0701.htm>

18. Two of the five volumes are available. *Magyarország zenetörténete I. Középkor* [Music History of Hungary Vol. 1. Middle Ages] ed. Benjámin Rajeczky. Budapest: Akadémiai Kiadó, 1988, and *Magyarország zenetörténete II. 1541–1686*. [Music History of Hungary Vol. 2. 1541 to 1686] ed. Kornél Bárdos. Budapest: Akadémiai Kiadó, 1990.

19. For the Erkel Complete Edition, see: http://www.zti.hu/erkel/text_en.htm. The critical editions of the first three operas by Erkel (*Bátori Mária*, *Hunyadi László*, *Bánk bán*) are already published.

20. The papers of the panel session ‘Hungarian Music since 1900’ included Ferenc János Szabó, ‘Singing Puccini in the Manner of Operetta? Elza Szamosi and the Early Hungarian Performing Style of Puccini's Works’, Veronika Kusz, ‘Dohnányi: »A Little Bit Drunken«? twentieth-Century Models in a Late Piano Piece, *Burletta* (op. 44/1)’, Péter Bozó, ‘Old Tradition versus Invented Tradition in Ottó Vincze's Operetta *Boci-boci Tarka* (1953)’, Ádám Ignác, ‘»These Youngsters«. The First Hungarian Beat Movie (1967)’ and Anna Dalos, ‘Una rap-sodia ungherese. New Music and Tradition in Zsolt Durkó's Oeuvre (1965–1972)’.

publication lists – databases with appeal to the wider public and specialists alike.²¹ The planned databases of the research group are as follows:

- database of the estates and collections in the Archives
- catalogue of the concerts in Budapest (1900–2000)²²
- bibliography of Hungarian musicology (1900–1950), edited by Anna Dalos
- source catalogue of operettas in Hungary (1860–1958), edited by Péter Bozó²³
- subpage on Ernő Dohnányi, edited by Veronika Kusz
- detailed bibliography of Hungarian pop music (1945–c1970), edited by Ádám Ignác
- catalogue of opera singers in Hungary (1884–1945), edited by Ferenc János Szabó.

These databases will be created in the first years of the project period and enlarged gradually on the basis of the existing collections. At the moment the catalogue of the concerts in Budapest, the bibliography of Hungarian musicology and the source catalogue of operettas in Hungary are available on the home page. Further databases and the subpage on Ernő Dohnányi are in preparation.

The source catalogue of operettas in Hungary contains data about the sources of all operettas played in Hungary between 1860 and 1958: manuscripts, printed scores, librettos, playbills, dates of revivals, list of press reviews.²⁴ The Dohnányi subpage will comprise beside the biography and a list of works the writings of Dohnányi some detailed lists about his concerts, information on his recordings and a description of the Dohnányi Collection of the Archives as well. Publication of scholarly articles on Dohnányi is also planned, also the online publication of the complete series of the Dohnányi Annuals mentioned above.

III. Librarians' and Musicologists' Aspects: Some Case Studies

As mentioned before, my field of research in the Archives and Research Group is the history of recording and the history of music interpretation in Hungary as well as the analysis of interpretation, particularly in the genre of opera. My task is to prepare the catalogue of operatic singers in Hungary. According to my present concept this catalogue will be a subpage of the homepage of the Archives. It will not be a Hungarian *Sängerlexikon* because it will also comprise the ensembles of the Royal Hungarian Opera House and some smaller operatic theatres of Budapest in the first half of the twentieth century, thus for example the foreign opera singers Karel Burian, Werner Alberti, Henri Prevost and Taurino Parvis. And it will not coincide – or just in part – with the planned online database of the Archives of the Hungarian State Opera (*DigiTár*) as this catalogue will cover the complete activity of the singers in Hungary and abroad and, as mentioned above, it will contain the ensembles of *Népszínház-Vígopera* (the only operatic season of the Folk Theatre in 1907–1908) and of *Népoopera* (Folk Opera, later City Theatre, today Erkel Theatre) as well. The catalogue will span the time from 1899 to 1926 in the first step – because of the acoustic

21. http://zti.hu/mza/index_en.htm?e06.htm

22. Compiling this database was begun in the 1960s, under the direction of Melinda Berlász. For the history of the catalogue of concerts in Budapest, see Viola Biró's study – for the moment only in Hungarian –: <http://zti.hu/mza/m0602.html>

23. This source catalogue also forms part of an OTKA project (PD 83524) 'Operetta in Hungary'.

24. For a detailed description, see the preface of the catalogue on the homepage of the Archives: http://www.zti.hu/mza/docs/Egyeb_publikaciok/Operett-forraskatalogus_BozoPeter.pdf

period of the recording history – so the catalogue will include opera singers active as members of an operatic ensemble between these two dates in Budapest.

All singers will have a data sheet containing four units: the singer's biography, repertoire and discography as well as a bibliography of the singer. The biographies will be written in the form of lexicon articles but, in contrast to the printed lexicons, I would also give references to the biographies to be displayed online. All biographical data included in the former lexicon articles have to be verified, all the more so as they differ from each other in most instances. If possible, the original documents in the Budapest City Archives, the Archives of the Hungarian State Opera, in theatrical collections in Hungary and abroad will be searched and if relatives are still alive, I will try to contact them. My idea is that the biographies should have a database layer in the background, so the most important data – dates, cities, names, institutions etc. – will be searchable separately, and maybe a full-text-search will also be possible.

To write a singer's biography and to compile their role repertoire is musicological research in the first place. The discography represents, however, a different task. While the bibliography belongs both to musicology and librarianship, discography as a field of research did not belong to musicology before – except the thorough discography of Béla Bartók's recordings.²⁵ It was rather a territory of librarianship, just as compiling discographies or making a catalogue of recordings. Discography and the bibliographical description of sound documents are treated in two separate approaches in the most important Hungarian literature on music librarianship.²⁶ However, it does not apply to exploring sound documents. Examining the discs themselves has become the musicologist's duty again. It is not easy to compile a singer's discography who was active at the turn of the century. Hungarian recording history has been scarcely researched; we do not even have a rudimentary Hungarian discography. The discographical research of the early Hungarian recording firms has only begun in the recent past; at the moment only three firm-based discographies are available.²⁷ The recording ledgers of the pre-1948 gramophone firms do not survive; the history of these firms and labels is predominantly unknown. The majority of the discs are in private collections and only a lesser part in public libraries, if they exist at all.

An example of the problems of dating an early Hungarian-related disc is Karel Burian's last Pathé recording from September or October 1913.²⁸ According to current

25. See the booklet of the Hungaroton LP edition (Hungaroton LPX 12326–33): *Bartók hangfelvételei. Centenáriumi összkiadás*. [The recordings of Bartók. Centenary edition], ed. László Somfai, János Sebestyén and Zoltán Kocsis. Budapest: Hungaroton, 1981.

26. *Zenei könyvtári ismeretek* [Knowledge of music librarianship], ed. Julianna Gócza. Budapest: Magyar Könyvtárosok Egyesülete Zenei Könyvtáros Szervezet, 1999, p. 65–70 and 108–121.

27. Gyula Marton, dr. – Klára Bajnai, dr.: *Első Magyar Hanglezgyár – Premier Records*. Budapest: JOKA, 2008, Klára Bajnai, dr. – Géza Gábor Simon – Tibor Borsos: *A „Diadal” Hanglezgyár története és diszkográfiája*. [The history and discography of the „Diadal” records]. Budapest: Jazz Oktatási és Kutatási Alapítvány, 2010, and *Patria. Magyar népzenei felvételek. 1936–1963*. [Patria. Hungarian folk music recordings], ed. Ferenc Sebő. Budapest: Hagyományok Háza, 2010. Despite many of their insufficiencies, these two discographies are basic sources of the Hungarian musicology.

28. The Czech tenor Karel Burian was a member of the Royal Hungarian Opera in the 1901–1902 operatic season; later he appeared as a guest singer regularly between 1907 and 1923. See my article 'Karel Burian and Hungary', in *Space, Time, Tradition. Studies Undertaken at the Doctoral School of the Budapest Liszt Academy* (Musica scientica; 1), ed. Péter Bozó (Budapest: Rózsavölgyi és Társa, 2013), p. 265–292.

discographies²⁹ Burian made six recordings in Vienna for Pathé as a member of the Vienna Court Opera in October 1912.³⁰ Another Pathé disc of Burian turned up in June 2012 when a Prague disc collector sent me the photo of the label and the titles of the two Czech songs that can be heard on the disc. According to the transfer numbers (98200 RA and 98174 RA) the master cylinders must have been dubbed not later than in November 1913.³¹ The inscription on the label reveals that at the time of the recording Burian was still a member of the Court Opera in Vienna (“komr. pěvec ve vídni”), so the recording must have been made before 31 October 1913.³² The matrix numbers (53926 and 53927) pertained, however, to a recording session held in Prague in about February 1913, even if the transfer numbers of these recordings cannot have been those of the 98000 series but of the 91000 series. This earlier date is out of the question because in February 1913 Burian was still staying in the USA; later, in April and May 1913, then in September and October he had performances in Budapest and Vienna.³³ As Christian Zwarg supposed, the matrix numbers (53926 and 53927) were used twice, which it was common only with the recordings of Pathé, first in February 1913 in Prague (maybe for a recording of the band of Arnošt Herman; these recordings might not have been released for technical or musical reasons). Then the matrix numbers were used some months later in Vienna for a second time when Karel Burian recorded these two Czech songs.³⁴ As it can be seen, the correct dating of an early recording can be a very difficult task: in this case an expert on discography and a musicologist were needed to succeed in it.³⁵

Back to what I was discussing: if I want to display the discography of a singer on the above mentioned data sheet, I have to make several decisions. While performing research, I have come upon many Hungarian or Hungarian-related 78-rpm discs. It would be worth establishing a discography soon in which the discs would be arranged according to recording companies – reflecting the view-point of a discographer.³⁶ However, a performer’s discography should evidently be arranged according to the artist and not the recording companies, as for example in the series of *The German National Discography*.³⁷

29. James Dennis, ‘Karel Burian’, *The Record Collector* 18/7 (July 1969), 149–164. The discography (p. 156–161) was compiled by Dennis Brew and George Sova. Rainer Lotz, ‘[Karel Burian Diskographie]’. Printed manuscript, 2010. Christian Zwarg, ‘[Karel Burian Diskographie]’. Printed manuscript, 2010.

30. Dennis dated these Pathés to 1907 when Burian was performing the role of Herod there at the French première of *Salome* by Richard Strauss; see Dennis, ‘Karel Burian’, p. 153. However, the correct dating is to be established by means of the matrix numbers (52142–52147).

31. According to Christian Zwarg’s mail to me, 22 September 2012.

32. Burian was a member of the Court Opera in Vienna until 31 October 1913, see Wilhelm Beetz Dr.: *Das Wiener Opernhaus 1869 bis 1945*. Zürich: The Central European Times Publ. Co. Ltd., 1949. p. 96.

33. I compiled the list of Karel Burian’s performances as member of the Metropolitan Opera House New York on the basis of the *Annals of the Metropolitan Opera. The Complete Chronicle of Performances and Artists. Vol. 2. Chronology 1883–1985*, ed. Gerald Fitzgerald. New York: The Metropolitan Opera Guild, Inc. Macmillan Press, 1989. For the list of his performances in Vienna I used the playbills of the Theatermuseum Wien and for the list of his performances in Budapest [*Az Operaház szereptörténeti adattára [1884–1948]*]. [The role catalogue of the Royal Hungarian Opera], compiled by Alfréd Jónás et al. Budapest, c1950. (Manuscript, National Széchényi Library, MS 124/1–3).

34. On the basis of the mail of Christian Zwarg to me, 22 September 2012.

35. I am grateful to Christian Zwarg for his help in dating these two recordings.

36. On the types of discography see, Brian Rust, ‘Major Types of Discography’, in Brian Rust: *Brian Rust’s Guide to Discography* (Discographies; 4) (Westport, Connecticut – London: Greenwood Press, c1980), p. 37–46.

37. *The German National Discography / Die deutsche National-Discographie*, ed. Rainer Lotz (Bonn: Birgit Lotz Verlag), see <http://www.lotz-verlag.de/discography.html>.

On the other hand, in the volumes of *The German National Discography* the discographies are arranged to the performers and then chronologically to recording sessions, so the two aspects are somehow mixed. And it only works if we know all the data of the recordings – which is fascinating in the case of *The German National Discography*. Unfortunately it does not apply to Hungarian discography.

In case of compiling a singer's discography, I still have different choices: I have to decide which data should be considered essential. What is more important: the recording itself or the piece of music? If the recording has priority, I can arrange the recordings chronologically in the order of the matrix numbers of the recordings – as mentioned above. It can be useful for historians and even for librarians, as in this way the recording sessions of the recording firms can be shown separately. It may be superfluous to tell music librarians that in this case it is very important to list the recordings by matrix rather than by catalogue number because the business contacts between the recording companies can often cause difficulties, a fact librarians are definitely aware of.

For a musicologist or a singer, however, it may be better to have a survey of the singer's audible repertoire. As a result, I can also list the recordings by the composers' name alphabetically – which is inapplicable with Hungarian folk inspired songs (*magyarnóta*) recorded frequently by operatic singers as their composers are often unknown – or by the title of the song or aria, although this system has nothing to do with the recordings themselves. Moreover, if a 78rpm recording contains two or three songs by two different composers, these songs will be separated in the description and one recording will be shown twice or three times.

These questions can be neglected if we have a good database with satisfactory and linkable search possibilities. But the aspects I have mentioned concern mostly 78rpm discs, because of the main period of the catalogue. Difficulties also arise when a singer was active "too long" or his/her voice appeared on 78rpm and LP recordings as well. The numbering system of these two sorts of recordings is quite different,³⁸ not to mention the cases of 78rpm recordings reissued on LP (and frequently without any information about the source). Moreover, after 1926 broadcast recordings were also made in Budapest. Unfortunately many of them do not exist any more. Later broadcast recordings are easier to come by; in some cases they were also reissued on LP. If I want to show the data of the recordings' original sources, it is obvious that broadcast recordings can not be completely described in a database created to list 78rpm discs.³⁹

In the case of many important Hungarian singers – for example Endre Rösler (1904–1963) or Sándor [Alexander] Svéd (1906–1979) – not only 78rpm discs exist, but original LP recordings as well and even portrait LPs with reissued 78rpm and broadcast recordings, all from different periods; so the three different recording systems interlink in many respects. If I intend to retain the characteristics of the recordings, I should create at least three databases with mutual links. If I do not have such a complex database, I can still sort the recordings chronologically supposing I know the dates of the recordings. But as mentioned above, we do not have any Hungarian recording ledgers prior to 1951. Most but not

38. One of the recent publications on long-play discs: Richard Osborne: *Vinyl: A History of the Analogue Record*, (Farnham, Surrey: Ashgate, 2012).

39. I am not sure whether the common librarian databases can be used for my purpose because they are suitable for describing existing, mostly published recordings/discs with distinguishable data, while I have to describe – with as many data as possible – non-existent recordings or those having insufficient data.

each of the recordings can be dated on the basis of secondary sources.⁴⁰ Finally, I can sort the recordings mainly by composers or titles – so the musicological aspect triumphs over the aspects of the librarian or of the discography.

This problem prevails not only with discographies but the singers' role repertoires as well. I can list a singer's roles chronologically or by composers alphabetically. In the first case some roles will be repeated but the singer's development and career will be easier to trace. In the second case the singer's repertoire is easier to survey, but the advantages described above disappear. Fortunately, we have more comparable repertoire data than in the case of discographies, so a good database can solve this problem.

As for the discographies I have no definitive solution yet; to create this catalogue there is still some time left. I have to contact the editors of similar databases, and I am grateful if I receive useful advice. I hope that this catalogue will be handy for musicologists, librarians and discologists alike. The members of our research group have to be musicologists, librarians and more or less computer specialists at the same time. If we can create our databases considering as many aspects as possible, these databases will be useful sources of information for Hungarian musicology and also good archival inventories of the Hungarian music of the twentieth and twenty-first centuries.

40. Even the dates that can be found in the fascinating *The Gramophone Company Catalogue. 1898–1954* by Alan Kelly ([s. l.]: private publication on CD-ROM, 2002) are to be completed with the help of secondary sources, see my article 'Richárd Erdős and his Bartók-recording from 1908' in *Contributions to the history of the record industry. Beiträge zur Geschichte der Schallplattenindustrie Vol. 5. The Lindström Project*, ed. Pekka Gronow and Christiane Hofer (Wien: Gesellschaft für Historische Tonträger 2013), p. 93–109.